R E P O R T R E S U M E S

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AUDIOLINGUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGES, GERMAN.

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A SERIES OF FILMS HAVE BEEN PRODUCED ON AUDIOLINGUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGES. IN THIS MANUAL THE FILM ON GERMAN IS DISCUSSED. THE MANUAL HAS BEEN DESIGNED TO PROVIDE DISCUSSION, INTERPRETATION, CRITICISM, AND A FULL UNDERSTANDING OF THE TECHNIQUES PORTRAYED ON THE SCREEN AND OF THE LEARNING PROCESS AS A WHOLE. THE FILM IS DIVIDED INTO THREE PARTS--PART ONE PRESENTS A FULL 45-MINUTE CLASS PERIOD DURING THE 8TH MONTH OF INSTRUCTION, WHICH HAS BEEN CONDENSED INTO APPROXIMATELY 30 MINUTES. ITS OBJECTIVE IS TO SHOW A VARIETY OF AUDIOLINGUAL TECHNIQUES. PART TWO (15 MINUTES) IS DEVOTED TO THE SPECIAL PROBLEMS OF THE FIRST DAY OF CLASS IN A BEGINNING COURSE. PART THREE OF THE FILM PRESENTS THE STUDY OF INDIVIDUAL INSTRUCTIONAL TECHNIQUES. THIS PART IS DESIGNED TO BE SHOWN SECTION BY SECTION, SO THAT THE VIEWING OF EACH SECTION MAY BE FOLLOWED BY DISCUSSION. (JC)

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AUDIO-LINGUAL TECHNIQUES

FOR TEACHING

FOREIGN LANGUAGES

GERMAN

A series of films produced by Yale University
pursuant to a contract with the
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Pierre J. Capretz,
Project Director.

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INTRODUCTION

This film is divided into three parts:

Part I is designed as a basis for the discussion of a class period plan. It presents a full 45 minute class period during the eighth month of instruction, which has been condensed into approximately 30 minutes. Its object is to show a variety of techniques that can be used in an audio-lingual course and the transition from one technique to another. In order to demonstrate a wide range of techniques more were included in the class period filmed than would be advisable in a normal class period.

Part II is devoted to the special problem of the first day of class in a beginning course. The regular 45 minute class was condensed into a 15 minute film by eliminating repetition of the same technique. For example, the distribution of name cards and the drilling on names, which actually took about 20 minutes, was cut down to only one or two minutes.

Part III -While Part I is designed to show continuity within a class period, the object of Part III is the study of individual techniques. Each technique selected for study is presented in isolation. There is not necessarily any relation between the successive sections of Part III; the order in which they are presented is purely arbitrary. Part III is designed to be shown section by section, so that the viewing of each section may be followed by discussion. It is suggested that each technique be viewed and discussed several times before proceeding to the next.

The teaching of modern foreign languages in American schools and colleges has changed dramatically in a number of ways in the past few years, both in regard to what takes place in the language classroom and in the use of electronic aids in the language laboratory. This film deals with the first of these: the interaction between teacher and pupil in the classroom. Despite the great value of all the new devices, this interaction is crucial in the learning process. The purpose of this film is to familiarize teachers with recently developed techniques of instruction by which the students learn to speak the language rather than merely to speak about it.

The use of motion pictures for this purpose has obvious advantages, but the film cannot be expected to tell the story all by itself. This manual is an indispensable aid designed to provoke discussion, interpretation, criticism, and, ultimately, to provide a full understanding of the techniques portrayed on the screen and of the learning process as a whole.

Some background notes on the film and how it was made may be helpful. Essentially it is an attempt to record actual class sessions as realistically as possible, showing not only effective use of the techniques but errors and pitfalls as well. Thus the presentations should be viewed, not as perfect examples but as types of activity which the teacher must manage with skill and understanding.

No rehearsals were held. The classes were simply brought to the studio, which had been set up to resemble a classroom and in which the motion picture equipment, operators, and directors had been well concealed. There the teachers were asked to conduct the classes just as they would in their own classrooms. In order that the material might be covered fully, a general outline for the lesson was agreed upon in advance with the teachers, but, aside from bearing this in mind, they were free to conduct the sessions in their own way.

Any new material presented during the classes was especially written for the film in order to assure that the students were completely unfamiliar with it.

Every effort was made to preserve the naturalness and integrity of the class and to make the students forget they were being filmed. On arrival at the studio, the classes were given warm-up sessions to familiarize them with the new surroundings. This helped them to become involved in the lesson and proceed naturally when the filming began. Since most of the classes were not taught by their regular teachers, the warm-up sessions also permitted the pupils and the new instructor to become acquainted with each other.

The studio setting provided a number of advantages. It was designed primarily as a laboratory for sociological studies in which groups of people could be observed, photographed, and recorded without being conscious of the observers, cameras, and tape recorders. Ports enable three cameras to operate simultaneously from different angles, and lights and microphones are built into the ceiling. As a result a phenomenon well known to sociologists occurred during the filming sessions. The students quickly became interested in the problem at hand, the language lesson, and seemed entirely unaware of the filming and of the language consultants watching them from the other side of one-way windows.

It was not our aim to present a perfect, well-prepared demonstration of an ideal class consisting only of "A" students and a faultless teacher, but rather a sampling of normal classes in real situations together with the problems which arise in such situations. The usual program of the class period was interrupted only when it was necessary, for example, to reload a camera. When retakes were needed, as for example when excessive coughing obscured a point to be covered, instead of simply rephotographing a few seconds or minutes of action as would be done in an ordinary motion picture, rather lengthy sections were done over so that the pupils could become reabsorbed in the natural flow of the class.

Inevitably, a considerable amount of editing of the film was necessary. This was not done for artistic reasons nor to make the performance of the teachers and pupils appear better than it actually was. On the contrary, the editing was guided by the same principles of realism which governed the filming. Some editing consisted of selecting camera angles which most clearly showed the class activity. Since the cost of producing a fifty-minute film for each class session would have been prohibitive some shortening of sequences was re-

quired. Therefore, Part I was condensed into approximately thirty minutes and Part II into approximately fifteen by eliminating the repetition of phrases and techniques already shown and the continuation, development, and amplification of techniques which added little to the teaching value of the film.

It should not be supposed that the ways in which particular problems are solved in the classes shown are necessarily the best or the only ways. Used with the film, the purpose of this booklet is to point out problems and provoke consideration of other possible ways of solving them. Hence the film should not be expected to tell its story in a single, continuous showing. It should be viewed several times with frequent interruptions for analysis and discussion.

Comments, criticisms and suggestions for improving the discussion in this booklet will be most welcomed.

Audio-Lingual Techniques for Teaching Foreign Languages

GERMAN - PART I

1. WARM-UP

To provide an immediate transition to the foreign atmosphere, the class begins with a brief warm-up session.

This prepares the students mentally and emotionally for the use of the new language. These first 3 to 5 minutes serve to loosen tongues and set the tone for the entire class period. The class begins without English and without delay, and the rapid pace established in the beginning is maintained as the students are carefully guided through more demanding exercises.

Familiar material is used to give the class confidence.

The teacher uses questions and drills on material over which the students have complete control. Here, for example, she reviews dates and weather expressions with the class. Note that much of this questioning is between teacher and individual. Very few choral repetitions or answers are called for during this period although the teacher often repeats an answer for the sake of reinforcement.

The teacher varies the techniques moving smoothly from one to another.

The necessity for detailed and well-organized lesson plans cannot be overemphasized. Before embarking on a new unit of work, the teacher studies the unit in its entirety, breaking it down into weekly segments and finally daily lesson plans. Each class period is so planned that the teacher can move the class easily and logically from one exercise to the next with confidence and facility. Her objectives should be clear to both herself and the students. The progression of exercises should be varied enough to retain student interest yet closely enough related to provide systematic reinforcement.

Note that even in a brief warm-up period the teacher may use a variety of techniques such as directed dialogue, chain practice as well as questions and answers elicited by the use of props.

Directed Dialog

Questions and Answers

The teacher elicits desired responses by cueing the students in several ways -- with a hand gesture, a nod, a shake of the head, or rejoinders with a word or phrase.

Use of visual aids

Simple props or drawings on the blackboard are often a most effective way of calling forth student responses. This teacher had some students drawing simple figures on the board, a fine practice particularly if the drawing can be done before the class begins.

2. REVIEW OF BASIC DIALOGUE

Here the students recall and reinforce the basic dialog which they have learned in previous lessons.

It is worth noting how the teacher made a gradual, almost imperceptible transition from the warm-up materials to review of the basic dialog. Here the teacher is reviewing Part I of a dialogue already learned. There is a danger that such repetition may become purely mechanical and that the students may not be aware of the meaning of what they are saying. The teacher should be prepared to remedy this. She may have to stop the repetition and caution students to think of what they are saying and to recite with proper expression. Proceeding to more individual work with directed dialogue or dialogue adaptation will also force them to think.

Choral performance is used to provide maximum opportunity for practice while at the same time building confidence in the individual student. Watch how the teacher leads the class from full choral to individual response.

The teacher moves about the classroom and listens to individuals in order to correct mistakes before they become habits. Whenever meaning is not clear the teacher uses gestures to help give meaning to utterances. It is of utmost importance that students know what they are saying. Whenever mispronunciation occurs the teacher should correct it.

3. PRESENTING NEW LINES OF DIALOGUE

The meaning of the new dialogue lines may be established through a number of different techniques such as paraphrase, gesture, intonation, the use of visual props, and English.

The individual teacher should adopt the technique of presentation (or combination of techniques) best suited to her own situation. Here the teacher has drawn stick figures on the blackboard and moves in front of each one to indicate the speaker. She uses exaggerated hand motions which she will use again as she presents the German dialogue to recall meaning. The same gestures and facial expressions may be used later to cue responses. Others may wish to use puppets, more detailed wall charts, magazine pictures, commercial flash cards or portable objects, depending upon the text. Whichever method is employed it is imperative that meaning be clearly established so that the students will be able to use the words and expressions in other context.

Only a small amount of new material is presented each day, no more than 3 or 4 lines, but these few lines are thoroughly drilled and practiced.

Line I is repeated several times by the teacher as she walks around the class making sure that all students have a chance to hear clearly. The students should be trained to listen. It is important that the students watch the teacher's face as she pronounces the words.

The lines are broken up and drilled in partials.

Note that long utterances are sometimes drilled from the end as well as from the beginning. This technique was developed as a means of maintaining the intonation pattern of the sentence when it is broken up into partials. This is very difficult to achieve whether the build-up starts at the beginning or the end of the sentence. However, backward build-up may serve as a way of introducing variety. When the teacher observes that the students are following easily and some of them are beginning to move their lips she calls for choral repetition of the partials. If pronunciation offers difficulty the words may be broken down into syllables for easier repetition.

Then these partials are put back into the full utterances and repeated at normal speed.

The class should be trained to speak without hesitation

and to respond as a single person. The teacher should free herself as soon as possible from repeating with the students. Otherwise the students become too dependent upon the teacher's guidance and the teacher is unable to hear mistakes at they occur.

Note that the teacher repeats the lines already practiced, calling for choral and half-choral repetition, before she moves on to the succeeding utterance.

Immediate and thorough correction is of utmost importance. If a mistake is made the teacher has the whole class repeat the corrected statement several times and then asks individuals to repeat it, including the one who made the error. However, the teacher should not drill to the point of making the student feel self-conscious or that he alone is in error. Timing is important. The teacher soon becomes sensitive to signs of fatigue in the class and knows when the students have had enough. No two groups require the same amount of drill. One point should not be drilled for too long a time. It is often more profitable to leave it for the next class. However, it should be noted that the teacher often becomes bored with this sort of repetition before the students do. It is her attitude that determines the effectiveness of the drill program.

4. DIALOGUE ADAPTATION

The dialogue adaptation is one way to relate what has been learned to the students experience.

As soon as a line of dialogue has been adequately drilled, questions may be phrased within the limits of the known vocabulary and structure in order to integrate the elements of the dialogue into the immediate situation. This exercise helps to speed the learning of the dialogue and to reinforce meaning. The teacher can elicit different responses by answering the questions herself in two or three different ways to show the students that any suitable answer is acceptable. Here the teacher also uses gestures to elicit the answer she wants. Notice how she pointed to her watch in order to cue: Um wieviel Uhr ist die Schule aus? For the most part the dialogue adaptation exercise calls for individual rather than choral response, although the teacher may wish to ask the whole class to repeat a correct answer for the sake of reinforcement. It should be remembered that high quality performance is always expected:

speed of response, correct pronunciation and intonation and automatic structure changes. Any error should be corrected immediately.

The teacher purposely calls on people from all parts of the classroom. This is an effective way of keeping the students alert and maintain their interest. Note how the teacher takes time out to help a boy with a pronunciation problem.

5. STRUCTURE OR PATTERN DRILLS

Structure drills--sometimes called pattern drills--provide a systematic way of giving the student automatic control of the structure, the grammar, of the new language.

They are designed to drill the basic grammatical structures of the language by using the language itself. The value of oral practice is that a model sentence may be imitated, repeated and varied far more often than in writing and errors can be corrected immediately.

First, the teacher isolates the grammatical pattern that is being learned.

The drills used for this particular lesson are based on the possessive adjective, the dative singular masculine forms. In this case the possessive adjectives had been drilled before and the teacher is conducting a review drill while continuing to perfect the grammatical point.

The grammatical pattern is practised with variations. This is not conversation, but drill -- overlearning each structure by intensive practice.

The procedure for conducting such a drill is as follows. First, the teacher models the drill showing what kind of substitution is expected. Then, she gives the cues sentence and calls for choral response of the correct substitution. She often repeats the answer in order to correct pronunciation and intonation as well as structure. One should be careful not to overemphasize the key word in the structural substitution as incorrect intonation is likely to result. Once the students have control of the pattern, the teacher moves on to individual performance, reinforcing the pattern occasionally with choral repetition. Notice that when an individual makes a mistake he is corrected with the entire class and then asked to respond again individually.

PARADIGM DRILL

This particular drill varies the traditional paradigm by teaching the possessive forms through the context of complete statements presented in random order.

The teacher gives the cue sentence and indicates that the students are to repeat it in full chorus. She then gives the pronoun cue for the next sentence and indicates that the students are to complete the sentence in full choral response. The drill is continued in this way until it is completed. During the first time through the drill, most of the work is choral. After a degree of mastery has been obtained individual responses are sought. Notice how the teacher corrected a student's mistake by full choral repetition and went back to the individual.

NUMBER-CHANGE DRILL

Here the students change the model sentence from plural to singular.....or from singular to plural.

It takes considerable practice before most students make an automatic transfer from singular to plural or vice-versa. Initially it is advisable to demonstrate the technique by doing a number-change drill in English. The use of gestures can help elicit the correct form in the foreign language.

At all times, however, the teacher should try not to repeat with her students. This habit will result in students becoming much too dependent on their teacher's help.

CONSTRUCTION-SUBSTITUTION OR TRANSFORMATION DRILL

The model sentence is transformed by replacing the indirect object pronoun by a noun and the proper possessive.

Here the teacher calls for individual response simply for the purpose of varying the procedure. The teacher first models the type of response she will require. Then she requests the individual and full choral responses. The teacher gives the cue sentences and calls on another student to give the proper change in construction. This is continued until the drill is completed. At no time does she allow the drill to lag. Notice how she insists on loud and clear speech. No mumbling is allowed. Answers must be immediate and correct.

QUESTION-ANSWER PRACTICE OR RESPONSE DRILL

The possessives are drilled further through a question-answer exercise.

This drill serves to put material from structure drills into different contexts as well as to reinforce vocabulary and structure. Here there are several types of responses demonstrated: those requiring a yes-no answer, a simple choice or an answer called forth by the teacher's cue.

PROGRESSIVE SUBSTITUTION OR REPLACEMENT DRILL

Here the model sentence changes with each repetition following cues given by the teacher. The cue may affect any element in the sentence.

This is a rather demanding drill requiring the student's complete attention at all times. The model sentence changes from line to line because cues are given in succession for substitution in various parts of the sentence. Only one substitution is made at a time. In this film the teacher started with individual responses going then to choral. It is generally advised that such a drill be done in full choral repetition until a greater degree of mastery has been attained.

6. DIRECTED DIALOGUE

The directed dialogue is controlled conversation, usually between two students, stimulated and guided by the teacher. It requires the students to listen as well as to speak with comprehension.

The directed dialogue is a means of recalling, reinforcing and recombining the content of the basic dialogue. The purpose is to redirect this material, along with previously learned structural and lexical items, into a new situation. It serves as a transition technique from the repetition of a memorized dialog to personal reaction and freedom of expression. It is the very first step of the process and is not designed to be free conversation but directed conversation. It is one of the most demanding exercises both for the teacher and for the students.

It is controlled conversation, stimulated and guided by the teacher.

The teacher should have the directions thoroughly memorized so that she can give the same ones consistently and without hesitation. The student must have such control of the structure that he can make the appropriate changes as well as retain the meaning content of the phrase.

Various techniques may be used in presenting directed dialogue. This directed dialogue is new to the students although they are accustomed to the technique. The teacher repeats the responses, one by one for the students, then asks them to repeat them in chorus before calling upon individuals to perform. It requires the student to listen as well as to speak with comprehension.

Unless the student fully comprehends both the directions and his responses he is unable to retain and restate such complicated utterances. After sufficient choral repetition, the teacher calls on two students, gives directions to each one, waits for their response and then completes the directions. By giving all directions at once the teacher now puts the students on their own. Now the students may be able to perform without any directions at all.

7. CONVERSATION STIMULUS

The students are on their own now. The teacher merely provides the initial situation which is familiar to the students and they react to it verbally through free, non-directed conversation.

The design of the conversation stimulus is such that the students must recall familiar expressions in order to communicate their reactions to a new situation. Their responses depend now on what has just been said and no longer on the teacher direction. It calls for thorough mastery of the material on their part as well as for imagination. They should be cautioned not to try to invent original statements but to recombine familiar material. This technique was introduced to this class expressly for the film and for this reason they have neither mastered it nor carried it to its conclusion.

In presenting a conversation stimulus the teacher may give the situation in German and remind the students of the material at their disposal by recalling possible expressions or pointing out directions that the conversation could take. After a pattern or several patterns of conversation have been suggested, two students improvise a conversation after the teacher restates the situation.

8. ASSIGNMENT

The students receive precise instructions about their written assignment and the work they are to do with their take-home discs.

The assignment given here is in keeping with what has just been done in class; that is, to practice the lines of the dialog that were presented and drilled. The assignment will vary according to the daily work. It may be practice with the records, writing exercises with the structure drills, or reading passages to be studied. The manner and timing of presenting the assignment will differ with each teacher. It is often helpful to write the assignment on the blackboard before class so that the students may take it down immediately upon entering the classroom. In any case, the assignment should be clear and specific.

9. READING

The reading text recombines familiar materials presented in a new situation. The teacher reads it first. She models the language for the students, phrase by phrase, before asking them to read aloud.

Although these students have already made the transition from the spoken to the written language, they are still not completely sure of the relationship of the sound system to the corresponding orthographic symbols. Since the filming of this class new and more effective techniques have been developed for the transfer from the audio-lingual to the reading-writing aspect of language learning.

The students read the text in full chorus, then they are called on to read individually.

Even when the students read, the teacher must be alert and ready to correct faulty pronunciation and intonation. She must not let good oral habits be corrupted by the written word.

10. QUESTIONS

When the text has been read through, the teacher asks questions to see if the students have understood it correctly.

The students are expected to answer without referring to the written text. Though it is not recommended that a teacher make a habit of stating a question more than once before calling on a student (they should be trained to listen carefully the first time), it is a good practice to ask the same question of several students.

GERMAN - PART II

The first day of class

This is the first day of class. The teacher explains in English how the students will work in class and how they will study at home.

Although the initial orientation on the nature of language is not shown here, it did take place before the opening scene of the film. It is important to set forth on the very first day the purpose, objectives and techniques involved in learning a foreign languages. Though every teacher realizes that she will need to bring this to the students' attention frequently during thecourse of the year, a careful orientation at the outset helps the student understand what he is to do.

The teacher starts by explaining briefly the nature and development of language and the communication process. She explains why the spoken language will be introduced first.

She tells them how they will respond: full chorus, half chorus, or individually: with single or double repetition.

She explains that language is a set of habits and that habit formation demands practice, correction as needed, and more practice. She carefully explains to the students the techniques she will use: her manner of cueing for single and double repetition, choral, half-choral, and individual response. She outlines her role as teacher and their role as students.

This first day of class has been telescoped to give the essentials of the first complete lesson in no more than 15 minutes. In a full class period, the teacher would discuss more thoroughly than is demonstrated here each of the above points and allow for student discussion.

The teacher has prepared beforehand cards with German names for every student in the class.

A major portion of the first lesson should be devoted to the actual learning of a few expressions by means of the techniques explained by the teacher.

Many teachers find that assigning a foreign language name to each student is a good technique. Its purpose is two-fold. The students start immediately to practice the foreign sounds and in subsequent classes the flow of the language is not interrupted by the insertion of an English name. Name cards help the teacher to learn the names of her students more quickly. However, some teachers prefer not to distribute name cards since the written symbols may confuse the students.

As she calls out the names she acquaints the students with a few characteristic sounds of the new language.

She alternates choral and individual repetition as the need arises. If a sound is not accurate she isolates it for clarity and then puts it back into the sequence at normal speed.

After having distributed all cards she introduces the first basic dialogue.

Lexical and structural items are introduced in complete utterances. The teacher may use either basic sentences or conversation in dialogue form. Here the teacher introduces expressions used in greeting by means of a dialogue. A real situation using authentic language in which the student himself can become involved creates a life-like atmosphere in the classroom and holds the student's interest.

Many techniques are at the disposal of the teacher for the introduction of new material. Several of these were mentioned in Film I. Here the teacher illustrates the dialogue with stick figure drawings as she explains the situation in English. In order to establish meaning she makes a point of using the same gestures she employs later as she says the German dialogue. Even though she will only drill a few lines of the dialogue, the teacher introduces the whole sequence in order to make the situation more meaningful. She then proceeds to drill the dialogue lines without further discussion. The following day she may wish to go over the sequence again, using the stick figures and appropriate gestures. Thus she recalls the meaning as she reviews the dialogue lines previously drilled and introduces those that follow.

Each new utterance is introduced by the teacher modeling it a number of times. Seven or eight times is usually adequate, but it may be more or less depending upon the class. The number of repetitions by the teacher will decrease as the year progresses,

for the students will be accustomed to the sound system. Note that as she models the phrase the teacher walks around the room so that each student can hear and see clearly. The teacher first models the utterance for the students, and finally lets them speak by themselves.

Note that the teacher is only mouthing the words during these choral responses. The students are on their own when they speak.

By not speaking with the students, the teacher forces them to rely on their auditory image of the utterance. Experienced teachers tend to be very generous in the number of times they repeat the expressions to be learned. Since at the start the learner does not have a visual reminder of what is still new to him, the acoustic image is his only guide. This cannot be established with any degree of permanence without copious repetition for the ear, a fact that can easily be overlooked by those who have not learned or taught in this way. The importance of the playback machine as a further extension of the teacher's repeated model is in this regard very apparent.

The teacher can usually judge when to make the transition from choral to half-choral and finally individual response. She ought not call on individuals too soon, for they need the security of the group responses until they feel confident. However, it is just as serious a mistake to keep the choral repetitions going too long, for the students may become tongue-tied when asked to speak alone. The teacher may wish to try individual responses sooner. If a student is hesitant or fumbling for an answer the teacher quickly supplies it, calls for full choral repetition and returns to the student for the correct response.

The students are taught to rely on themselves from the beginning.

Nevertheless, the teacher must insist on a high standard of performance at all times. Students are inclined to mumble when they speak in chorus and it is important from the beginning to train them to speak loudly and distinctly. They must understand that the teacher is there to model the foreign language and to make corrections. She cannot do this properly unless they speak up. By alternating her model with the choral repetition the teacher can hear responses and judge performance better. Also the students become more confident as they realize that they are saying the full utterance alone. It is wise to call for double repetitions to see if the students have learned an utterance well enough to be able to say it twice without faltering.

The teacher proceeds from full choral, to half choral and, finally, to individual response.

As soon as several utterances have been sufficiently drilled, the teacher should put them into the dialogue pattern. She may do that by taking one role herself and assigning the other role to the class.

The amount of material a teacher presents in a given class period is usually decided upon in terms of her estimate of what the class can assimilate. In this film the amount to be presented was, for demonstration purposes, determined in advance, thus restricting the teacher's freedom to judge whether it was enough or too much for these students.

Naturally on this first day the teacher will not be concerned with all the details of pronunciation. She concentrates on teaching a few characteristic sounds of the new language. It is better to isolate a few basic sounds at first, rather than try to attack all pronunciation difficulties with equal vigor. Overdrilling with a particular sound or an individual may cause the class to bog down. Because this is the first day, the students will be hesitant and overly self-conscious. Often a phrase or sound that causes difficulty in one class period presents no problem the second or third day.

Chain practice enables each student both to ask and answer questions.

It facilitates individual drill since it proceeds around the class in order. The teacher might wish to change the names of the dialog characters to those of the class, provided the students know these well enough. Even in this drill the teacher does not allow the student to fumble but immediately supplies the correct response if there is hesitation. Errors in pronunciation are corrected and the correction is reinforced by choral response. This keeps the whole class alert while individuals are performing.

As soon as the chain practice makes it evident that the students have control of this section of the dialogue, the teacher calls on two students to come before the class. They may be hesitant at first to stand up and perform but the teacher should insist, for this is the only way to assure perfect control of the dialogue and make the conversation seem realistic.

Notice that the students speak at almost normal speed.

The teacher must not permit students to speak at an excessively slow tempo. This not only distorts the sound of the language but it represents totally unrealistic usage. She must continually strive towards correct pronunciation, intonation and a normal tempo.

GERMAN - PART III

This film isolates for closer study a number of the new teaching techniques.

1. PROGRESSIVE SUBSTITUTION OR REPLACEMENT DRILL.

The model sentence changes from line to line as various parts of the sentence are replaced by new words. Only one substitution is made at a time. This is a difficult drill and it demands a high degree of student control over the material.

The teacher gives the model sentence and has the students repeat it one or more times. As the students repeat the line, the teacher listens carefully to make sure that all students are repeating it correctly. (If he hears a mistake, he repeats the line, breaking it into segments if necessary, and then has the students repeat it again.) When he is satisfied that it has been repeated correctly, he supplies the cue for the next sentence. He then waits for the students to repeat the model sentence but making the indicated substitution. If the students respond correctly, he gives the next cue and waits for the students to complete the sentence with the second indicated change. If, however, the students make a mistake, he gives the sentence with the indicated change, or he repeats the cue and then gives the sentence with the indicated change. In either case he has the students repeat the new sentence and then proceeds with the drill. The first time through the drill the class responds in full chorus. If there have been mistakes made, he goes through the entire drill once more having the students respond in full chorus. This is a difficult drill, and it demands a high degree of student control over the material.

It is important that the students speak up and that a fast tempo be maintained otherwise the drill will fall flat. It is also important that the drill be repeated until it becomes automatic, although not necessarily the first day. To this end, no new vocabulary or structure is introduced in this type of drill; it involves only language over which the students have full control. It is advisable to call for individual responses only after the entire class can manipulate the drill properly in chorus.

2. QUESTION-ANSWER PRACTICE OR RESPONSE DRILL.

The purpose of this drill is to elicit natural and realistic answers, and through this exchange between teacher and students, to drill vocabulary or to reinforce structure.

There are several types of questions and responses: choice questions, yes-no questions, cued responses, and free responses. They also use structure in a variety of contexts thus serving to reinforce the material as well as to vary drilling activities.

The choice questions present the student with two possible answers. The teacher accepts either answer. With yes-no questions, it is up to the teacher to indicate which answer he desires by means of gesture. The student must answer in a complete sentence.

Whenever the student might not readily think of an answer, a cue is used to prompt and control his response.

The cued response also requires full sentence replies. The teacher gives the cue in a low voice before obtaining the student's answer.

The free response gives the student an opportunity to answer more independently. These questions are constructed so that they will elicit answers containing previously drilled lexical items and structures.

Notice how the teacher corrects a student's serious error. She calls on another student who is likely to supply the right answer. When this student answers correctly the teacher has the class repeat, and finally the individual who made the mistake. She is at all times careful to correct faulty pronunciation.

3. DIRECTED DIALOGUE

The students should assimilate the dialog well enough to be able to perform it on their own. First the teacher drills the lines with choral responses.

Although the directed dialog might appear to be an extremely controlled and even unrealistic approach to free use of language, it is actually a major step towards independent self-expression. By means of a series of commands the teacher has her students ask specific questions or make specific statements to an other student. It is an excellent construction change drill requiring students to manipulate structures and re-enter vocabulary in different contexts.

After exchanging parts to drill the dialogue once more, the teacher calls on individual students.

Methods of presentation vary. This teacher divided her class into two groups. Treating each group as a separate speaker, she gave them the commands. Notice that when hesitation occurred she modeled the desired utterance and then had it repeated chorally. Soon she was able to give the directions to two students and have them make the necessary construction changes without hesitation. To reinforce these utterances the teacher used a chain drill.

Due to the difficulty in teaching directed dialog for the first time, it is often helpful to demonstrate the technique by directing a dialog in English, not a translation of the one to be presented in the foreign language, however.

Another effective means of introducing directed dialog is to call two students before the class. The teacher gives a command and immediately whispers the desired utterance to one student. The student repeats the utterance which the teacher has the entire class repeat in turn. The teacher continues the technique for the remaining commands.

Eventually the directed dialog can be a first step towards correct free expression when after the first several commands the teacher permits the students to continue the conversation independently. Should hesitancy or incorrect usage occur the teacher must redirect the dialogue and make the necessary corrections at once.

4. REJOINDER DRILL

This exercise gives the student more freedom in his response than do some other drills. The responses should be as natural as in normal conversation.

By employing the rejoinder, the teacher avoids the use of questions for eliciting a verbal utterance. A rejoinder drill is based on a student's ability to find a suitable verbal reaction to a statement made by another person. Indeed, normal speech more frequently consists of rejoinders than of questions and answers. Frequently the teacher will indicate the emotion that the student's utterance will express. Here the teacher told her students to express surprise at Karl's being in a hospital. Notice the variety of rejoinders the students made.

The two bottles of soda brought forth a number of rejoinders expressing thanks. It is certainly worth noting the enthusiasm with which the class participates in this exercise. The rejoinder is an excellent technique for developing self-expression and cannot be undertaken too early in a language course.

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